

## THE TEACHING OF MUSIC IN PORTUGAL TO THE ENDS OF THE NINETEENTH CENTURY

Well inside of the eighteenth century, the teaching of the music in Portugal was ministered essentially in Church's sphere, although concerning this aspect it becomes necessary to do a division among the teaching of the *practical music*, ministered in the cathedrals, and the teaching of the *theoretical music*, which was taught, from the Middle Ages, in the Universities and was part of one of the seven liberal arts [1]. This was the Portuguese case, where, in 1290, king D. Dinis (1261 - †1325) makes official, after diligence made near the Pope in Rome, the General Study of Lisbon, creating the beginning of the first university of the kingdom in which the teaching of the music fit. However, the teaching in the General Study of Lisbon was almost always quite deficit when compared with the one of the other European universities, and the teaching of the *theoretical music* didn't go against to this rule.

With relationship to the teaching of the *practical music*, this had a late development in Portugal, once the practice of the polyphonic music demanded very high expenses, which the real chapel and the chapel of the infants would be only in conditions of supporting. They appear like this, lately, several music schools associated to the Évora, Elvas, Portalegre, Braga and Porto's Cathedrals, of the which the school of music of Évora's Cathedral will play a prominence part along the sixteenth century. However, not always the paper of the Church was positive for the development of the teaching of the music in Portugal. In this ambit, it doesn't only locate the most general tendency of the return movement to the ascetic ideal begun by the orders of *Cluny* and of *Cister* during the twelfth century, as the own paper carried out by Jesus' Company, founded in 1534 by Inácio of Loyola, whose action located more at the level of a didactic propaganda, that fell back upon the music more as a form of reaching its ends than to promote an effective musical education.

Another important moment for the teaching of the music in Portugal, among the ends of the sixteenth century and the first half of the seventeenth century, is the foundation of the Kings College, in Vila Viçosa, at expenses of D. Teodósio II (1568 - †1630), seventh duke of Bragança and the future king's D. João IV father (1604 - †1662). To this purpose, Luís de Freitas Branco refers that “*the largest cultural glory of D. João IV (...) was (...) the organisation, endowment and cataloguing of the monumental Library of Music*” (Branco, 1953: 21), which was constituted by a valuable legacy left in testament by D. Teodósio II to its son. However, tends this bibliographical assets been brought to the Real Library, in Lisbon, after the restoration of the national independence in 1640 [2], this ended for being

completely destroyed when a earthquake happened on November 1<sup>st</sup>, 1755 which devastated great part of the Lisbon's town, having destroyed about ten thousand buildings and provoked about twelve thousand kills (Saraiva, 1998: 254).

In spite of already in the eighteenth century, king D. João V (1689 - †1750) to have had a quite important paper for the development of the operatic taste in Portugal, derived to the scholar musicians that went to study at king's expenses for Italy, and of this to have created the music school in the Patriarchal (Cruz, 1985: 210), to the liberal revolution of 1834, the teaching of the *practical music* in Portugal will stay fundamentally in the hands of the Church. In fact, only after the extinction of the Seminar of the Patriarchal, in 1834, it is that for Decree of May 5<sup>th</sup>, 1835 is created in Lisbon the first Conservatory of Music. It disposes like this the referred decree:

Wanting Me to promote the art of the music, and to do to take advantage of the talents, that appear for her, mainly in the big number of orphans, that are educated at the Pious House: I have for well to Decree that the seminar of the extinct Patriarchal Church is substituted by a Conservatory of Music, that will settle down in referred Pious House under the following Regulation:

Article 1<sup>st</sup> There will be at the Pious House of this Capital a Conservatory of Music, that will have the following Classes: First of Preparatory, and rudiments: Second of Brass instruments: Third of Reed instruments: Fourth of String instruments: Fifth of Orchestra: Sixth of Singing.

(...)

Art. 3<sup>rd</sup> Inside of the referred Conservatory there will be a School of twelve up to twenty poor Students, sustained by the Establishment: they will enter in him with preference the ones that are earlier in the Seminar.

Art. 4<sup>th</sup> Besides these Students the Orphans of the Pious House whose talent and propensity to recognise will be admitted, as well as the Augustus's College students.

Art. 5<sup>th</sup> It's also admitted boarder Students, which will pay twelve thousand *reis* a month.

Art. 6<sup>th</sup> The Classes of the Conservatory will be public and frank for external Students of one and other sex.

Art. 7<sup>th</sup> In the Classes of the Conservatory it will become trained the own music of the Divine Occupations, and the profane, including the study of the pieces of the Italian Theatre.

(...)

Art. 9<sup>th</sup> The Direction of the Conservatory of Music is entrusted, in the instructive part, to João Domingos Bomtempo [3] (...).

Art. 10<sup>th</sup> The first Class of the Conservatory will be governed by José Theodoro Hygino da Silva, Master of the Pious House; the second for Francisco Hukembuk; the third for José Avelino Canongia; the fourth for João Jordano; the fifth for Presbyteto José Marques; and the sixth for Antonio José Soares, which everybody will have the same expirations, that noticed the one of the extinct Seminar.

(...)

The state Consultant, Minister and Secretary of State of the Business of Kingdom, have it understood like this makes it to execute. Palace of the Needs, on May fifth, thousand eight hundred thirty five. = QUEEN.  
= Agostinho José Freira.

However, it is not known for sure if this Conservatory began to work at once. The Decree of November 15<sup>th</sup>, 1836, when creating in Lisbon the General Conservatory of Dramatic Art, proceeds, in the terms of its article 3<sup>rd</sup>, § 3<sup>rd</sup>, to the integration of the Conservatory of Music, erect in the Pious House for the Decree of May 5<sup>th</sup>, 1835, in the General Conservatory of Dramatic Art now servant, specifying that this new Conservatory “...is divided in three Schools, to know: 1<sup>st</sup> the Dramatic School, properly dictates, or of Declamation: 2<sup>nd</sup> the School of Music: 3<sup>rd</sup> the School of Dance, Pantomime, and special Gymnastics” (Decree of 15-11-1836: art. 3<sup>rd</sup>, § 2<sup>nd</sup>).

The situation lived on these first years was very tumultuously, arriving “...to appear an opinion current in the sense of to extinguish the Conservatory for that it considers be high applied quantities and weak presented results” (D'Alverenga, 1993: 98). This state of things will only be really altered when of the nomination, for Decree of July 4<sup>th</sup>, 1840, of D. Fernando, husband of the queen D. Maria II (1819 - †1853) and prince of Saxe-Coburgo-Gotha, for the honorary presidency of this Conservatory, starting from this date to be designated for Real Conservatory of Lisbon. In the sequence of D. Fernando's nomination as honorary president of the Real Conservatory of Lisbon, are approved, on May 24<sup>th</sup>, 1841, the first statutes of this Conservatory.

During the whole nineteenth century we will find a group of reforms, and of against-reforms, per times more dictated by economical imperatives than for pedagogical needs. The first of these reforms, instituted by Decree of March 27<sup>th</sup>, 1839, gives execution to the determination in the article 7<sup>th</sup> of the Decree of November 15<sup>th</sup>, 1836. The article 24<sup>th</sup> of this Decree specifies that

the special School of music consists of the twelve following classes: 1<sup>st</sup> of Counterpoint, and Composition; 2<sup>nd</sup> [of] Piano, Harmony and its accessory ones; 3<sup>rd</sup> of Harp; 4<sup>th</sup> of Singing for the feminine sex; 5<sup>th</sup> of Singing for the masculine sex; 6<sup>th</sup> of Violin, and Violeta; 7<sup>th</sup> of Cello, and Double Bass; 8<sup>th</sup> of Flute, and Piccolo; 9<sup>th</sup> of Clarinet, of Corno Basseto; 10<sup>th</sup> of Oboe, of English Horn, of Basson; 11<sup>th</sup> of Trumpet, of Clarion, of Trombone; 12<sup>th</sup> of Rudiments, of Preparatory, and of Solfeggio.

Already in the second half of the nineteenth century, the Decree of December 29<sup>th</sup>, 1869, with the objective of reducing the public expense, suppress the Dance's school maid's for the

Decree of November 15<sup>th</sup>, 1836, referring, however, that “*would be a serious mistake to abandon to the private industry the teaching of the dramatic art and of the music*” (Decree of 29-12-1869: preamble). This way, it will have a reduction of the courses taught in the music’s school of the Real Conservatory of Lisbon, being extinct the discipline of Harp as well as the differentiation among Singing for the feminine sex and Singing for the masculine sex, becoming taught the following courses: “*...of rudiments and solfeggio, of song, of piano, violin and violeta, cello and double bass, flute and piccolo, reed instruments, metal instruments, of harmony, melody and counterpoint*” (Decree of 29-12-1869: art. 6<sup>th</sup>).

In 1887, king D. Luís (1838 - †1889) promulgates on August 25<sup>th</sup> a Letter of Law authorising the government “*...to reform the Real Conservatory of Lisbon, developing and regulating the teaching of the music better, increasing the orderly of its teachers and suppressing or transforming the school of dramatic art*” (Letter of Law of 25-08-1887: art. 1<sup>st</sup>), and in the sequence of this the Decrees of December 6<sup>th</sup>, 1888 and of March 20<sup>th</sup>, 1890 come to reform the curriculum of the music’s school of this Conservatory. Simultaneously, it is with the Decree of March 20<sup>th</sup>, 1890 that appear the first legal references to the duration of the several courses and musical disciplines taught in the Real Conservatory of Lisbon, as indicated in the illustration 1.

<b>Courses/Disciplines</b>	<b>Speciality and Duration</b>
Rudiments, Solfeggio and Chorale Singing	Obligatory - 2 years
Singing	General - 3 years Complementary - 3 years
Piano, Violin and Cello	General - 5 years Complementary - 3 years
Violeta	General - 5 years
Contrabass, Trombone and Sax Horn	General - 3 years
Flute, Clarinet, Oboe, English horn, Bassoon, Saxophone and Trumpet	General - 5 years Complementary - 2 years
Trumpet and Clarion	General - 4 years
Harmony	General - 3 years
Counterpoint and Composition	Complementary - 5 years

**Illustration 1 - Courses and disciplines of the reform of 1888/1890 of the Real Conservatory of Lisbon.**

For besides these courses and disciplines here mentioned, the Decree of March 20<sup>th</sup>, 1890 will still make a mention expressed to the training of another enclosed classes, foreseeing, this way, the existence of the classes of “*Collective exercises*” and of “*Italian language*” (Decree of 20-03-1890: art. 9<sup>th</sup>).

In the end of the last decade of the nineteenth century, the Real Conservatory of Lisbon suffers a new reform through the Decrees of January 13<sup>th</sup>, 1898 and of July 28<sup>th</sup>, 1898, and the curriculum structure of the courses and of the musical disciplines becomes the one that meets what it's in the illustration 2.

Courses/Disciplines	Speciality and Duration
Rudiments and Solfeggio	Elementary - 2 years
Singing	General - 4 years Superior - 2 years
Piano	General - 5 years Superior - 3 years
Violin	General - 6 years Superior - 2 years
Violeta	General - 6 years
Cello and Reed Instruments	General - 5 years Superior - 2 years
Contrabass, Trombone and congeners	General - 3 years Superior - 1 year
Flute	General - 5 years Superior - 1 year
Horn	General - 6 years Superior - 1 year
Trumpet, Clarion and congeners	General - 4 years Superior - 1 year
Harmony	Special - 3 years
Counterpoint, Fugue and Composition	Special - 4 years

**Illustration 2 - Courses and disciplines of the reform of 1898 of the Real Conservatory of Lisbon.**

For besides these courses and disciplines, and to the likeness than one found foreseen by the Decree of March 20<sup>th</sup>, 1890, they are still taught the classes of “...*string quartet and camera music, orchestra music, chorale singing, history of the music and musical literature*”, as well as “...*Italian language*” (Decree of 13-01-1898: art. 3<sup>rd</sup>, § 2<sup>nd</sup> and § 3<sup>rd</sup>). The article 4<sup>th</sup> of the Decree of January 13<sup>th</sup>, 1898 will still specify a group of relative precedence rules and to the regimes of frequencies of the courses and musical disciplines taught for this Conservatory:

§ 1<sup>st</sup> The study of the history of the music and of the musical literature it is obligatory for all the students of the superior and special courses.

§ 2<sup>nd</sup> The 1<sup>st</sup> and 2<sup>nd</sup> years of the harmony course are obligatory for all the students of the different superior courses of instruments, doesn't tend those students right to the respective diplomas without the approval in the first harmony's two year exams.

§ 3<sup>rd</sup> The frequency of the string quartet and camera music's classes is obligatory for the students of the superior courses of the violin classes, violeta, cello and double bass.

§ 4<sup>th</sup> The frequency of the orchestra music's class is obligatory for the students of the classes of instruments, whose aptitudes allow to frequent them this class with success.

§ 5<sup>th</sup> The chorale singing's class is frequented by the students that have concluded the elementary course.

In the next number we will approach the historical-institutional evolution of the Real Conservatory of Lisbon since the beginning of the twentieth century to the beginning of the seventies. The importance of studying this Conservatory for the study of the Portuguese specialised musical teaching's history, is that this Conservatory was constituted, until the seventies, as a referential system for the remaining Conservatories and music Academies that went appearing a little for the whole country. This is the case of the Porto's Conservatory of Music, servant in session of the City hall of this town on January 1<sup>st</sup>, 1917, in that its statutes were subordinate to the ones of the National Conservatory of Music in Lisbon, successor of the Real Conservatory of Lisbon after the establishment of the first republic on October 5<sup>th</sup>, 1910, as well as it is the case of the Academy of Amateurs of Music, founded in Lisbon in the last decades of the nineteenth century as a result of the private initiative.

#### NOTES

- [1] The medieval universities carried the notion of the knowledge's hierarchy, in an inherited tradition of the classic antiquity. The liberal arts are distributed by three verbal disciplines, the *trivium* constituted by the *grammar*, by the *rhetoric* and by the *logic*, and for four mathematical disciplines, the *quadrivium* constituted by the *arithmetic*, by the *geometry*, by the *astronomy* and by the *music*.
- [2] In 1580, Filipe II (1578 - †1621), king from Spain, assumes the succession of the Portuguese royal family. The national independence is recuperated with the revolt of December 1<sup>st</sup>, 1640. The acclamation of D. João IV as king of Portugal is accomplished fifteen days later.
- [3] João Domingos Bomtempo, born in Lisbon on December 28<sup>th</sup>, 1775, is son of an Italian oboist and of a Portuguese. It accomplished its first musical studies with its father, entering later in the Seminar of the Patriarchal of Lisbon. Having had great fame as pianist and as composer, he dies on August 18<sup>th</sup>, 1842.

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